



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Die Anfänge der Kunst. E. GROSSE. Leipzig, 1894, vii, 301 S. 8vo.

This volume of Dr. Grosse is a most welcome addition to the literature of primitive art. The eleven chapters are as follows: The object of the science of art; its way; primitive peoples; art; cosmetics; ornament; sculpture; the dance; poetry; music; conclusion. The author shows a firm grasp of the subject, and refers to important recent essays and studies of the art of the lower races of men. Dr. Grosse's general conclusion is worth quoting in his own words: "But the correspondence of the artistic creation of the rudest peoples and that of the most cultivated does not extend to breadth alone, but to depth also. However heterogeneous and in-artistic the primitive art forms sometimes appear at first sight, yet so soon as we examine them more closely, we always discover that they are fashioned after the same laws which govern the highest creations of art. . . . In consideration of this fundamental correspondence, the differences between primitive and the higher art forms seem to be more of a quantitative than of a qualitative kind. The *Gefühle* of primitive art are narrower and ruder, its forms are poorer and clumsier, but, in its essential motives, means and ends, the art of primitive times is one with the art of all times."

An Ethnologist's View of History. An Address before the Annual Meeting of the New Jersey Historical Society, Trenton, N. J., Jan. 28, 1896. By D. G. BRINTON. Philadelphia, 1896, 24 pp. 8vo.

In this interesting paper the foremost of America's anthropological philosophers sets forth his objections to the current views of the philosophy of history, and argues for a higher and better interpretation based upon the teachings of ethnology. His chief conclusions are: Men do not live in material things, but in mental states; and solely as they affect these are the material things valuable or valueless. The chief impulses of nations and peoples are abstract ideas and ideals, unreal and unrealizable; and it is in the pursuit of these that the great as well as the small movements on the arena of national life and on the stage of history have taken place. *The conscious and deliberate pursuit of ideal aims is the highest causality in human history.* Man can be explained only by man, and can be so explained perfectly. Requisite to the comprehension of ethnic psychology, and, therefore, desirable to the ethnologist and the historian, are the poetic instinct and nobility of personal character.

Seven Venerable Ghosts. J. W. POWELL. Amer. Anthropol., Vol. IX (1896), pp. 67-91.

The "seven venerable ghosts" discussed by Major Powell are *matter, essence, space, force, time, spirit, cause.* To use his own words: "These are the seven ghosts of science: the ghost of substance, the ghost of essence, the ghost of space, the ghost of force, the ghost of mind, the ghost of time, the ghost of cause, — seven reified words, seven voids, seven nothings." The paper is written in Major Powell's well-known incisive style.

The Animistic Vampire in New England. GEO. R. STETSON. Amer. Anthropol. (Washington), Vol. IX (1896), pp. 1-13.

From this article, which résumés the vampire superstition, we learn that in New England "it is believed that consumption is not a physical, but a spiritual disease, obsession or visitation; that as long as the body of a dead consumptive relative has blood in its heart, it is proof that an occult influence steals from it for death,

and is at work drawing the blood of the living into the heart of the dead, and causing his rapid decline."

A Vigil of the Gods—a Navaho Ceremony. WASHINGTON MATTHEWS. Ibid., pp. 50-57.

A description by a most competent observer of "rites occurring on the fourth night of a great nine-days' ceremony, known among the Navaho as *kiedji hathal*, or the night-chant." The following observation of the author is worth noting: "This ceremony, like nearly all other ceremonies, ancient and modern, is connected with a legend or myth (several myths, indeed, in this case), and many of the acts in the ceremony are illustrative of the mythic events."

The Growth of Indian Mythologies. F. BOAS. Journal of American Folk-Lore, Vol. IX (1896), pp. 1-11.

In this essay the author outlines his theory of the growth of Indian mythologies as based upon studies of the traditions and tales of the Indian of the North Pacific coast of America. Dr. Boas' general conclusion is that "similarities of culture on our continent are always more likely to be due to diffusion than to independent development." Touching myths, he observes: "Perhaps the objection might be raised to my argument that the similarities of mythologies are not only due to borrowing, but also to the fact that, under similar conditions which prevail in a limited area, the human mind creates similar products. While there is a certain truth in this argument, so far as elementary forms of human thought are concerned, it seems quite incredible that the same complex theory should originate twice in a limited territory. The very complexity of the tales, and their gradual dwindling down, to which I have referred before, cannot possibly be explained by any other method than by dissemination."

Indianische Sagen von der Nord-Pacifischen Küste Amerikas. Sonder-Abdruck aus den Verhandlungen der Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte. Berlin, 1895, VI, 363 S. 8vo.

This volume contains tales and legends from some twenty-five tribes and peoples of British Columbia and Alaska, together with a chapter on the "Development of the mythologies of the North Pacific coast." The German texts of the myths alone are given, but here and there explanatory notes are intercalated. The book contains a mass of material to be worked over by the psychologist and philosophic anthropologist. It is the only work of its kind on the mythology of the northwest coast.

Australian Rock-Pictures. R. H. MATTHEWS. Amer. Anthropol., Vol. VIII (1895), pp. 268-278.

Australian Ground and Tree Drawings. Ibid., Vol. IX (1896), pp. 33-49.

These two papers, together with other publications of the author in the Proceedings of the Royal Society of Victoria and the Royal Geographical Society of Australia, résumé all that is known concerning the subject of Australian aboriginal drawings, and the figures accompanying the text, with the careful descriptions, make these contributions valuable for comparison with the art of children, to which so much attention has of late been given. Of a certain group of cave-pictures the author says: "Interspersed among